

ENHANCING TEACHING PRACTICES THROUGH
PLACE-BASED LEARNING, ARTS AND CULTURE

A

PROJECT

Presented to the Faculty

of the University of Alaska, Fairbanks

In Partial Fulfillment of Requirements

For the Degree of

MASTER OF EDUCATION

By: Stacey Panpitchuk

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Introduction

SILKAT stands for Sustaining Indigenous and Local Knowledge, Arts and Teaching. Joan Hornig and Amy Vinlove wrote a grant to the MAC Foundation involving the University of Alaska Fairbanks, the Bering Strait School District and Kawerak Inc. Vinlove had a vision for using community and place based learning to educate the students of the Bering Strait region of Alaska using the people and land as resources while improving local teachers' methods of teaching. Vinlove and Hornig are the people who are running the SILKAT program. Planning sessions for the grant took place in Unalakleet, Alaska with local knowledge experts from the entire region. They gathered together to brainstorm what should be taught and who should be involved. There were six BSSD teachers chosen to be in our cohort to lead the project to success. One of the six moved away. We worked together under Vinlove and Hornig's guidance to create professional development modules and cultural art units for grades K-12. There are seven modules that correspond with what we call the SILKAT core practices of arts and place-based teaching. We will be using these seven Arts and Place-based core teaching practices to do three week art and cultural projects in BSSD classrooms. They will be looked at in more detail further into this paper. We are planning to use what we build to help educate our teachers and children of the Bering Straits region. We are now in the third year of the grant and the fruits of our labor are beginning to show.



The SILKAT Master's Cohort at Harvard University. This is the group who worked together on the modules and art and cultural units.

The Professional Development Module I worked on was for the core practice of Incorporating Local Resources. The understanding goal is: *I can*

utilize the people, land and resources in the community I work and live in to help the students become enriched with the knowledge and skills in their community so they can use those skills in their future. My goal is to bring local knowledge and resources into the classroom from outside in the community. Elders or local experts are invited to come into the classroom to share their knowledge with the students to enhance the projects they are working on. We also can use the local land and resources to help the students learn. An example might be inviting the elders to come to the classroom to talk about how people are related in the community we live in when doing a project of honoring our ancestors. Another example would be to invite a local expert into class to share their views and experience with subsistence sharing and caring. When each of these elders comes in, the students were able to relate to and ask many questions about the topic. Before the elders come in it helps to give them possible questions to discuss a day or two before they come in. It is also very important to check for understanding of what they learned. One misunderstanding I encountered during an elder visit was when a student drew a picture of the elder on a horse and I asked "Why

is she on a horse?” The answer was, “She was driving a 5 horse, she said.” So we had a teachable moment with that student to tell them a 5 horse motor means a motor with the power of 5 horses. Another fun one was when an elder talked about traveling to Mt. Edgecumbe to go away to school and they landed in the water using pontoons. The students thought the plane crashed into the water but the elder survived. We then had to discuss what the story meant. Then we watched a short clip of a plane with pontoons landing on water.

The way this Professional Development module will help teachers is to make sure students are learning about their culture from the people who are the experts, because this type of knowledge is not available in our textbooks or in others sources. Each community has its own specific histories. Through their local people the students can learn their specific histories. There are six other Professional Development modules that were worked on by our teacher leader cohort.

Personal Interest in the Project

I come from blood of Inupiaq Eskimo and Eastern European people. My Dad grew up in Cleveland, Ohio with parents whose parents came from Europe. My mom is Inupiaq Eskimo whose parents came from Shishmaref and Wales, Alaska. My parents met in Shishmaref when my dad came to Shishmaref to teach Language Arts at the new high school. They married and had four children together. Three of the children are in the education system. The oldest is a principal and the next oldest and I are both teachers. We all grew up living the Inupiaq culture. We ate all the Native foods. My

grandma and mom sewed us fur clothes. We heard people speaking Inupiaq all around us. We also grew up with teachers. Teachers always get together to eat and talk. There was always teacher talk with people who came into town to visit with my dad. That made up the other culture inside our home. With that being said, we are carrying on our traditions. I am thankful that I have been a part of this project that is set up to help the people of my region and possibly our state.

Arts and Place-Based Core Teaching Practices

Listed below are the core teaching practices that our group developed that will be used to teach the arts and cultural units to our students in our region in the latter part of April, after spring testing. Each teaching practice has a learning module that was created for teachers to understand and use the teaching practice in their art unit and possibly in other parts of their teaching. There are articles for them to read, videos with examples for them to see and protocols for them to follow. By working through a module a teacher should know how to use the teaching practice in their classroom. After the teachers complete the modules they will teach the arts and cultural units in the spring following these practices.

<i>SILKAT arts and place-based core teaching practices and dispositions</i>
1. Ability to elicit student thinking and facilitate reflective thinking in students
2. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom
3. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge
4. Ability to look at and learn from student work
5. Ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at different times
6. Ability and inclination to engage students in out-of-the-classroom learning experiences that integrate the local environment and community
7. Desire to gather information on the historical context of the local community from multiple perspectives, and to utilize that historical knowledge as a foundation on which to build academic experiences
8. Core Disposition: Willingness to reject deficit thinking by cultivating and promoting an ethic of excellence for <u>all</u> students in <u>every</u> classroom

Rationale

This project is relevant and important because our culture and history are important to our people. We need to use our resources while they are alive, well and knowledgeable about our history. I witnessed oral history at its finest when I heard my husband's grandfather tell about the last Eskimo and Indian War between Unalakleet and Kaltag. The same story he told that was passed on through oral history was told the same exact way as it was written in a book that was written in 1867. 150 years earlier than he told it to me!!! Oral history is way more interesting because there is so much the story teller does with his voice to make it exciting and interesting. I heard this from my uncle who was taught by oral history and I didn't understand what he was saying

until years later. The point being made is that there were a lot of skills that were powerful and useful that were taught in traditional education. Our people in our history were taught to be great listeners. They were taught to be great hunters and skilled sewers. They were taught to survive. Many of these skills are being lost but we want to keep them and that is why this project is so important. These core-teaching practices will be a great starting place for our children to receive a healthier education.

Literature Review

The Power of Protocols: An Educator's Guide to Better Practice by Joseph McDonald, Nancy Mohr, Alan Dichter, Elizabeth McDonald. 3rd Edition. 2013, Teachers College Press, Columbia University.

The protocols that came from this book have been very helpful in working with people to get things done so much more efficiently. When working with students using protocols makes learning more focused and more fun. They usually involve getting up, moving around and communicating with each other to talk about what they learned and how it can be useful. One of the protocols I like to use in my classroom is Go Go Mo. It is used after a presentation to see what the audience took away from the presentation. The people are asked to write down 3-5 things they learned from the presentation then they partner up with another person. They have 30 seconds to tell each other what they learned. Then they find a new partner and do the same thing to share the different ideas they gathered from the presentation. Another protocol that has been really useful in my projects is the Peer Critique. I use it recently and wished I had recorded the

students talking to each other to tell one another how to improve their work. These protocols are used in both the professional development and in the cultural art units. Protocols should be used in the classrooms and in meetings, and to have teachers talk to each other.

The Understanding by Design Guide to Creating High-Quality Units by Grant Wiggins and Jay McTighe. 2011, ASCD, Alexandria, VA.'

When creating units I don't think there is a better way to make sure the unit has everything it needs. When using Understanding by Design one is able to work using steps that are very clear. The first step is to find the desired results. The next step is to find the evidence and the last step is to make the learning plan. My favorite part is to check for understanding when setting up a unit. All the steps are necessary to making sure everything comes together in the end. This guide breaks apart each step so it is easier to digest. I especially like the "I can" statements. They tell what the students' goals are. When the goal is clear there can be a clear road to the destination.

An Ethic of Excellence: Building a Culture of Craftsmanship with Students. By Ron Berger. 2003, Portsmouth, NH: Heinemann.

Ron Berger makes learning and teaching so meaningful. I love how he has a goal to make beautiful work that is useful. This just makes so much sense. When creating such wonderful works they need to be shared in a way that everyone can see them. He has some great ideas. I am thankful for him. When he does projects they may take a while to accomplish but the end product usually makes money for the school or a class or a

group. My class is planning on selling calendars they create with their artwork to pay for their own snacks.

Learning That Lasts: Challenging, Engaging, and Empowering Students with Deeper

Instruction. By: Ron Berger, Libby Woodfin, Anne Vilen ; foreword by Jal Mehta. First

edition. 2016. San Francisco, CA : Jossey-Bass, a Wiley Brand. This source had more concrete examples of how to create an environment that works together to make learning meaningful. The focus of this work is to make every student succeed by focusing on the instruction. Berger wants teachers to utilize the experts in the community to help teach the students at the highest level possible. He wants the students to be doing hands-on work. He wants the students to be involved in the community. He wants the students to present the work they have learned to gain deeper understanding of what they learned but having to discuss what they learned. He also wants us to use assessments to ensure we are on the right track to success.

Barnhardt, R. (2011). Rural/Native Education Milestone Events in Alaska 1970–2010.

(Available on Blackboard)

By looking at the work that has been done in the history of Alaska's Education I was able to appreciate what Dr. Ray Barnhardt has done and how he fought for Indigenous learning. I was able to see the direct correlation with what he was doing with his friends at the University of Alaska Fairbanks with the people who taught in the region and throughout the state. They made a big impact on the students they were teaching because of their frame of mind that came before us. We are the second string following in their footsteps to do what they were already doing but we are making a guide so

more people can be successful in teaching the SILKAT way, using professional development modules and cultural art units. He was a major player in the Alaska Native Knowledge Network, ANKN, which serves as a wonderful source of information on Alaska Native ways of learning being that can be used in the classroom. The Alaska Native Knowledge Network made it possible for the state to use and recognize Cultural Standards as well as a spiral chart for Alaska Native based curriculum development. These are great tools for teachers with Alaska Native Students to use in the classroom.

Inupiat Elders and Rich Stasenکو. My lifetime (1981- Present). Oral History of Inupiaq Culture.

I have heard many stories in my culture of how to survive. They are not written down but they are lessons and values that are handed down orally. My Grandmother is the main person who taught us traditional ways. She taught us how to put away our foods, how to use manners, how to talk to people or not talk to them so people can get along. It was taught women talk to women in relationships and not the men so jealousy didn't arise. We were taught to watch people and to be aware of our surrounding so we can survive in a world full of dangers. For instance, there were a couple close calls this winter when a couple boys almost froze. They didn't listen to their elders. They were told not to travel in the weather but they did anyway. This time they got lucky but our elders always tell us, "People who don't listen don't live long." We were taught to help and support those who are grieving by not sewing or chopping wood, but to help them by cooking for them and telling them nice things about their lost loved one. Things are changing now because of the rules and regulations of the current culture. My Uncles are

two people who have taught me a lot about my culture as well. My uncle Rod was always telling me stories about long ago and encouraging me to tell him stories about my adventures. He also told me about the not talked about stuff like how long ago was scary and if you didn't recognize someone walking people would just kill them. He told me stories about Shamans and Eskimo dancing. These things that were taught to me have stayed with me and helped me throughout my teaching career. It is important to know and be aware of all the children in my classroom, making sure all the students' needs are met by understanding each student. When you see what they are interested in and what they like you guide them to success just like we were taught by our elders.

Methodology

Professional Development Module

The first project we worked on was to create a Professional Development Module. The steps we went through to get our professional Development Modules were to break up the core teaching strategies so each person in the cohort had one core teaching practice. Then we read about what other people are doing with place based learning, looking at student work, the use of local histories to enhance our community's culture through the children. One resource was about the Japanese teachers and how they work together to make their lessons better. Next we used protocols to review what we learned from what we read and what we watched in video clips. We also went to Harvard to learn how to listen to people/students and to use music to express ourselves and make life better through hard times. While at Harvard University we were so privileged to meet and listen to Ron Berger and Tina Blythe talk about how to make our

teaching practices better by looking at student work and doing work that is useful and meaningful to the students, and not to forget to make it beautiful in the process. When we got together again to work on finishing up our projects this was the first time I really worked with Google sites. It was a little intimidating at first but with the help of our peers it eventually became fun to play with. One thing I needed help with was putting videos on the sites. While we were together we talked about how to make our site look professional. Then in the end we used protocols to teach all the people in our group about what we did in our project and we really learned and got a complete understanding of what everyone else was doing. Using protocols makes group work fun.

Methodology: Cultural Art Units



Family tree made second graders, Shaktoolik, 2017.

I created two Cultural Art Units: 2nd Grade: Honoring Our Ancestors and 4th
Grade: Subsistence Sharing and Caring.

In the 2nd grade unit, the students will learn about the importance of family heritage and appreciate where they come from. They will be making a family tree while learning some traditional beading techniques. They will have the opportunity to sew ornaments out of felt and beads and seal skin if it is available. The importance of knowing how to trace patterns and waste as little material as possible will be taught. These are some traditional skills the children will learn as they create a beautiful mobile. The children will also do a Voice Thread showing their artwork and telling people about their families.

In the 4th grade unit: Subsistence Sharing and Caring the students will learn about why we share the traditional foods we have hunted and gathered for thousands of years. For the art focus, the children will be focusing making multiple drafts until it looks more realistic. They will work first with the teacher using a rubric to see if they met the expectations on how to draw their subsistence animal or scene. They will also tell what they did well and what they can improve on. Then after having gone through the process with the teacher, they will work with each other to see what they did well in their drawing and what they can improve in them. Once they have gone through the process a couple times they will do the same drawing on a piece of skin.

These are the steps we went through to develop cultural art units. We went through a year of setting up a scope and sequence for units for grades K-12 detailing which artists in the community will be our experts, what projects we will be creating,

where the students should start, when they should learn what skills, and what we thought they needed to have a firm foundation for the cultural knowledge they gain from the school system. During this time, we had a photographer, Evan Sterling, who was flying around the region video taping cultural knowledge experts. We eventually used his video recordings as a core part in our cultural units. We learned about the Studio Habits of Mind and how we need to use them when we do our projects. We looked at the EL Learning Professional Development Pack sites to see what they did because they are awesome and we needed inspiration 😊 Once that first year was done then we used the Understanding by Design Framework to start to create our units. All the things we were talking about started falling into place. I finally felt the joy of teaching while using the core practices when seeing the students show pride in what they are learning and the joy it gives them to be acknowledging their culture. When a teacher tells the students what they are expected to learn, check for understanding, tell them again if you need to, use rubrics, then have them do the work but make sure you have a model. The students see what they have learned and then the teacher finds a way to share it with a cool way to display what the students have learned, in a way that they can be proud of the work along with their parents and community members.

While I was piloting the unit I found ways to differentiate so all the students could have success and progress. There was no way some of the students were going to bead the way I expected them to but they all learned at least how to be successful with beads, thread and felt. I am a little wary of other teachers taking on this project but I think with the “how to” videos they can have success. I thought all the students would

be able to do a family tree up to their great grandparents but only one student was able to get to that point. Therefore, I changed the final project to just student, parents and grandparents. I also initially was going to do one box with cut outs for pictures and the students would bead the outside of one big frame but that changed when I attempted to do the model.



Subsistence Sharing and Caring Project sample made by a 4th grade student.

When it came to the 4th grade unit on Subsistence Sharing and Caring I found out I needed to get a nice rubric made for the writing section so they could understand what their expectations are. I really liked how this project turned out. The students are making a community calendar displaying their beautiful artwork. They will sell their calendar for a trip they are planning.

The videos created for the project brought a sense of motivation to create after the students watched them. The videos give so much life to the project. The videos help bring focus to what the students are going to create in the classroom and it gives them motivation and pride to see people who look like them and people they know.

Project Limitations and Personal Biases

This project won't change our educational system back to an Eskimo style educational system but it is a start to bring a totally different mind set of the type of education our students need and how the teachers can do simple changes to make learning more meaningful for the students of our region. This project adds local art and artist's knowledge to make learning meaningful. This project brings pride to the culture and the people who live the culture. Hopefully, this project will make the students want to thrive in their culture or any culture, as well as in their community or wherever they are by being respecting whom they are. For too long the focus has been to be someone else and go to be like other people. What a relief to love your own culture while being taught in school.

The impacts of my lens while I did this work basically stems from who I am. I am proud to be an Inupiaq/Caucasian. I grew up in a household where education was a must, both the Western way and the Inupiaq way. Early on in my life my grandma told me if I didn't learn how to put away my own food I would have nothing. I love eating my Native foods. I was also told I was going to college (for what, I wasn't sure for a long time, but I'm glad I listened and did it). Coming from a long line of strong hardworking people, it only makes sense that I would be helping to create curriculum that helps

support both of my cultures. I grew up around people who were also busy sewing and carving. I just thought everyone did it. I was sad to learn there are some people who wanted to learn but never were given the opportunity. I believe when children are taught at a young age to do certain crafts they can do the craft when they get older. Better yet, they will be able to make their craft into their own specialty. When people have crafts to do it helps to make them healthier people. Arts help soothe the soul. When a person is comfortable in their body they help make society a healthier place.

Plans for Dissemination

The professional development modules will be used to educate teachers in the Bering Straits School District on how to use these core practices in teaching. After a meeting with the principals then our cohort will start the professional development modules at our sites. We have set it up so they will have to do a module a month, all to be completed by April 1st. They will then receive a 500 or 200 level credit and a \$200 gift card. In the latter part of April the cultural arts units will be taught in their classroom after state testing is completed. If the lessons can be used beyond our district that would be wonderful. In the 2017-2018 school year, Shaktoolik, Elim, Unalakleet, St. Michael, and Brevig Mission will be the first schools to be involved in this wonderful opportunity. The following year we will branch out to another school in the district and the following year we will branch out to yet another school in our district. After three years we will have worked with all 15 schools in the district.

Hopefully this type of curriculum will become a staple and a norm in our district and eventually in our state. I hope every teacher tries to teach these cultural art units

and I hope they benefit from the professional development modules and put what they learn to use in the classrooms. I will do my best to encourage all people to become involved.

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- Harmony Education Center. National School Reform Faculty. www.nsrfharmony.org
Success Analysis Protocol with Review Questions.

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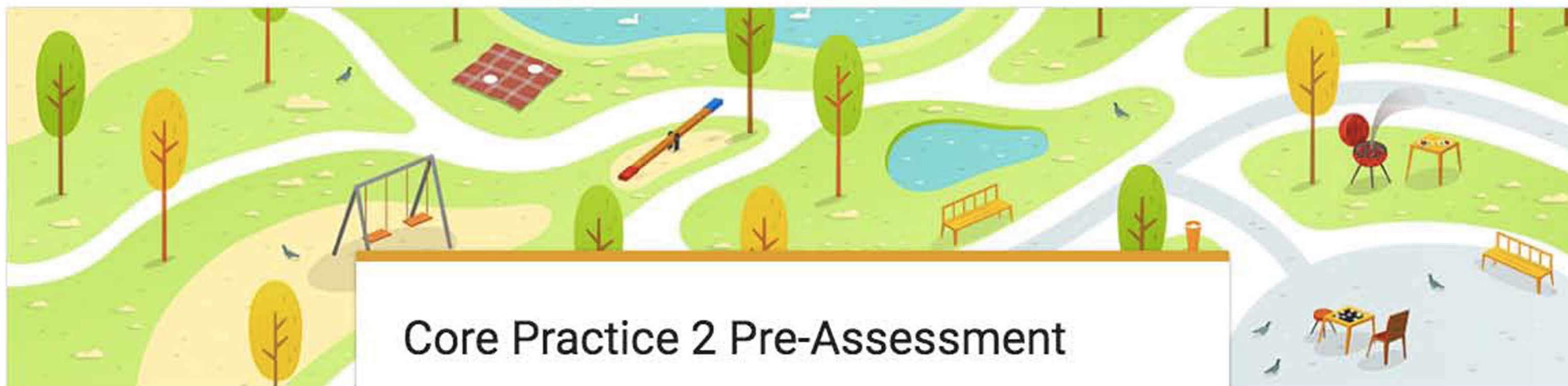
Core Practice: Incorporating Local Resources

Ability to identify and respectfully incorporate resources (including people, the land, and any aspect of the community) into the classroom.

Understanding Goal: I can utilize the people, land and resources in the community I work and live in to help the students become enriched with the knowledge and skills in their community so they can use those skills in their future.



Pre-Assessment



Core Practice 2 Pre-Assessment

Core Practice: 2. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom

* Required

Rate your belief relative to the importance of this practice in the overall teaching process *



Rate your belief relative to the importance of this practice in the overall teaching process *

	1	2	3	4	5	6	7	8	9	10	
Not an important teaching practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Most important teaching practice

In the last year, how many times do you estimate you had a guest speaker in your classroom? *

- ☐ 0-1 time
- ☐ 2-5 times
- ☐ More than 5 times

If you had a guest speaker, please indicate the topic(s) they shared information on and their names or vocations

Your answer

How confident are you in your ability to identify and recruit members of the local community to visit your classroom and speak on a topic? *

	1	2	3	4	5	6	
Not at all confident	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very confident

How confident are you in your ability to comfortably and effectively facilitate a guest speaker in the classroom? *

	1	2	3	4	5	6	
Not at all confident	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very confident

How often do you gather local resources or artifacts (non-human) and bring them into your classroom to support student instruction? *

- ☐ Infrequently
- ☐ Sometimes (a few times a year)

- ☐ Sometimes (a few times a year)
- ☐ Often (regularly, several times a month)

If you responded "sometime" or "often" to the previous question, please give some examples of local resources or artifacts you have brought in to your classroom.

Your answer

For data collection purposes, please select the category below that best describes you *

- ☐ Pre-service teacher education student at beginning of certification process
- ☐ Pre-service teacher education student near end of certification process
- ☐ Early career (first four years) teacher
- ☐ Established teacher (fifth year or more)
- ☐ Other: _____

Where do you teach?

- ☐ Bering Strait School District
- ☐ Fairbanks North Star Borough School District
- ☐ Other: _____

SUBMIT

Never submit passwords through Google Forms.

Learning Plan

Read!

Read this article to see how using local resources enhances the learning process. Notice all the different types of local resources that were used for all kinds of projects:

[Preparing Teachers for Place-Based Learning](#)

Read this article to see what type of projects were done and how local resources were used:

[Open Source Learning](#)

Read over this Protocol to be familiar with it because it will be used to do your debriefing at the end of the project.



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www.nsrtharmony.org

Success Analysis Protocol With Reflective Questions

Developed in the field by educators affiliated with NSRF.

The facilitator's role is to help the group to keep focused on how the success described by the presenter is different from more routine work. The *analysis* of what made this so successful is the purpose of the protocol. The facilitator is a full participant in this protocol, and each participant takes a turn as the facilitator. Each "round" (steps 2-6) takes anywhere from 23-28 minutes. "**Success**" is defined as something that proved to be highly effective in achieving an outcome important to the presenter.

1. Identify a success. (5 minutes)

Write a short description of a success. [Note: you may want to specify here the arena of the success — in terms of your work as a teacher, as a CFG coach, as an administrator, with a student, using a particular teaching strategy, etc.] Describe the specifics of the success. Be sure to answer the question, "What made this experience so different from others like it that I have had?"

2. Presenter describes the success. (5 minutes)

In triads, the first presenter tells the story of his or her "success," in as much detail she s/he can remember. The group takes notes.

3. Group asks clarifying questions. (3 minutes)

Watch These Videos!

Watch how these kindergarteners worked with local experts to create their own bird projects.





Watch the video to see how local people were brought into the classroom to promote a healthy lifestyle for the children
(Click photo to access video).

Watch the video to see how local experts were used to enhance learning projects.



Get Your Blues On: Illuminating Standards Video Series

from EL Education



Crazy Dog Blues

by Kam'Rahin

Running for my life, screaming loud
Just running for my life, screaming loud
Running to my mom, there's a sound

Falling in the grass, don't know how
Just falling in the grass, don't know how
Falling on my knees and crying out

I get back up and I be a man
I just get back up and I be a man
I say in my head "that dog treats me like a tin can"



Facilitating a guest speaker

<p>Step 1: Determine your learning goal or goals for the guest presentation. What are you learning about? Who might assist you in gaining knowledge about that topic? How does it connect to the curriculum? What do you want your students to learn?</p>	<p>What is your goal?</p>
<p>Step 2: Decide who you might recruit to visit your classroom</p> <ul style="list-style-type: none"> ➤ Think about people who possess both knowledge on your topic both through their occupation, training or education AND people who possess knowledge on the topic through personal, informal experience ➤ Determine a contact name and some strategies to contact them (phone, text, e-mail, face to face) ➤ Sometimes contacting and arranging a time can be the hardest part. Be persistent but polite! Make sure they know you value their time, and try to be flexible and work with their schedule. 	<p>Who will you invite?</p>
<p>Step 3: Arrange the visit time and day</p> <ul style="list-style-type: none"> ➤ Once you have made contact with your future guest speaker, decide on a time when they can come to your classroom. Make sure to budget an hour for the visit, even if they are only planning to come for 30 minutes. This will give you extra time for questions, or time for follow-up activities if they only use their scheduled time. ➤ The day before the visit, send a reminder text or e-mail or leave a phone reminder. ➤ Be sure to have a back-up lesson the day they are scheduled to come in case they don't make it. 	<p>When will they come?</p>
<p>Step 4: Plan the visit with the guest speaker</p> <ul style="list-style-type: none"> ➤ Before the guest arrives, make sure to talk through with them how much time they will have, what topics or activities you hope they cover, and if you are planning to interview them, what questions you will be asking. Guest speakers like to know questions in advance! This gives them time to think about their responses, and they won't be caught off guard. ➤ A nice tip from EL Learning, is to ask the guest speaker to actually <i>show the class how to do something</i> or <i>critique something the class has already done</i>. For example, if you are inviting someone to your class to show you how to tie a fish net, have your class watch a YouTube video on how to do it and give it a try <u>before</u> they come to visit, then the class can ask the visitor questions about how to deal with issues or questions they had when trying something. ➤ Another option is to combine a guest speaker with a field trip! Visit some place in the community with someone who can help you learn more about the place, or who is an expert in the subject matter you are investigating on your outing. 	<p>What would you like to happen during the visit?</p>

miss up front. Encouraging is to ask the guest speaker to identify when the class has done something or critique something the class has already done. For example, if you are inviting someone to your class to show you how to tie a fish net, have your class watch a YouTube video on how to do it and give it a try before they come to visit, then the class can ask the visitor questions about how to deal with issues or questions they had when trying something.

- Another option is to combine a guest speaker with a field trip! Visit some place in the community with someone who can help you learn more about the place, or who is an expert in the subject matter you are investigating on your outing.

Step 5: Prepare your students for the guest speaker

There are three things you can do to prepare your students for a guest speaker:

- Help them acquire **background knowledge**: What is the students' level of understanding on the topic your guest will be speaking on? What might you do to help them gain a deeper understanding before the guest arrives? Even reading a short book or watching a brief video on the topic prior to the guest's arrival will give your students a foundation on which to build understanding when the guest arrives.
- Brainstorm **questions to ask**: Before the guest arrives, have your students brainstorm questions they would like to ask. Make a list on a chart, and then assign different questions to different students. This ensures that questions aren't repeated and that all questions are well considered and appropriate. (Of course, new questions can be added during the presentation or after the initial questions have been asked).
- Set expectations for **behavior**: Before the guest arrives, review appropriate behavior standards with your students. If need be, write down specific guidelines for behavior when a guest is visiting and post them during the visit.

What can you do to build **background knowledge**, prepare **questions to ask**, and set **expectations for behavior**?

Step 6: Determine a strategy to capture the information shared during the visit

Your guest speaker will likely share information with the class that you would like to remember. Here are some strategies for capturing the information shared:

- You take notes and share them with students after the guest is gone
- Everyone takes notes (depending on the age of your students, this can either be very effective, or very distracting). If you choose to have students take notes, model in advance how to do this, and what they might want to record in their notes. A class set of clipboards or journals with hard backs for writing on can be very helpful.
- Record the visit, either just with audio or with video. **Be sure you have the permission**

How will you record the information your guest shares with the class?



1. Brainstorm 3 local people you can invite into the classroom as a guest. You might think about the person you talked to in Module A and D as a source.
2. Choose one person to invite into the classroom as a guest who will enhance something the children are learning about.
3. Take a picture of that person presenting to the class.
4. Have students write a reflection of what they learned from their guest speaker. If applicable, draw a picture too.
5. Use the Success Analysis Protocol to debrief with 1-3 peers the process of facilitating a guest speaker in the classroom.
6. Submit a 1 page reflection on what what you learned from doing this project, include the photo of guest speaker.

Reflect

In your module completion report on Blackboard, you will be reporting on the following information:

- Who did you invite into the classroom? What was the topic of the presentation?
- What activities did you do with your class to prepare them for the guest speaker before their arrival?
- How did you capture the information shared by your guest speaker?
- Overall, how did the visit go? What were two highlights from the visit?
- What activities did you do with your class *after* the guest speaker left? How did you use the information shared?
- Is there anything you would do differently next time you bring a guest speaker into your classroom?



Reflect

In your module completion report on Blackboard, you will be reporting on the following information:

- Who did you invite into the classroom? What was the topic of the presentation?
- What activities did you do with your class to prepare them for the guest speaker before their arrival?
- How did you capture the information shared by your guest speaker?
- Overall, how did the visit go? What were two highlights from the visit?
- What activities did you do with your class *after* the guest speaker left? How did you use the information shared?
- Is there anything you would do differently next time you bring a guest speaker into your classroom?

Debrief with Peers!

Use the Success Analysis Protocol to debrief with 1-3 peers the process of facilitating a guest speaker in the classroom.

In your module completion report on Blackboard, you will be reporting on the following information:

- Who did you complete the Success Analysis Protocol with?
- After completing the protocol, what were some of the factors that contributed to the success of your guest speaker visit?





Checklist

____ Taken pre-assessment

____ Read

____ [Preparing-teachers-for-place-based-teaching](#)

____ <https://www.edutopia.org/blog/open-source-learning-adam-haigler>

____ Success Analysis Protocol

____ Watched Video

____ Video: <https://eleducation.org/resources/kindergarteners-as-experts>

____ Video: <https://www.edutopia.org/practice/stw-glenview-practice-arts-partnerships-video>

____ Video: <https://eleducation.org/resources/get-your-blues-on-illuminating-standards-video-series>

____ Reviewed and completed

____ The form on how to facilitate a guest speaker.



____ Taken pre-assessment

____ Read

____ [Preparing-teachers-for-place-based-teaching](#)

____ <https://www.edutopia.org/blog/open-source-learning-adam-haigler>

____ Success Analysis Protocol

____ Watched Video

____ Video: <https://eleducation.org/resources/kindergarteners-as-experts>

____ Video: <https://www.edutopia.org/practice/stw-glenview-practice-arts-partnerships-video>

____ Video: <https://eleducation.org/resources/get-your-blues-on-illuminating-standards-video-series>

____ Reviewed and completed

____ The form on how to facilitate a guest speaker.

____ Tried it!

____ Invite a local into the classroom to be a guest speaker.

____ Take a picture of presenter in front of the class.

____ Debrief with peers using success analysis protocol.

____ Completed Reflections for:

____ Task 1: Arranging and facilitating a guest speaker

____ Task 2: De-briefing the visit with the success analysis protocol





Honoring Our Ancestors

Grade 2

Unit Cultural Theme

Family: Honoring Ancestors

Family includes past, present, and future immediate and extended family. Individuals are responsible for knowing their role in the family and to show the children their roles. It is also important to know where one has come from by looking at his/her family tree. To honor Ancestors shows respect and pride for oneself and one's culture.

Materials

1. Size 9 beading needles (3-5 packages of 10) I would have double your number of students at least, if not triple.
2. Felt, lots of colors (20 sheets) Each student will be making 7 hearts front and back.
3. Size B beading thread, Large Spool
4. Size 8 seed beads maybe 10-20 hangs would be a good start. Size 10 beads can work too but they are a little smaller.
5. Markers sharpies, different colors (thin like would be best) silver for dark felt colors too.
6. Sharp scissors (to cut the felt and thread)
7. Container covers, one or two for each set of beads per child (frosting lids, butter lids, coffee can lid)
8. Hot glue gun and glue sticks
9. Pin cushion for your needles.
10. Heart shape template (make copies on cereal box or cardstock one per child) print and cut out here
11. Writing template

Understanding Goal

Students will understand that to honor their ancestors shows respect and pride for one's self and one's culture.

Essential Question

What does honoring one's ancestors look like?

Unit Overview:

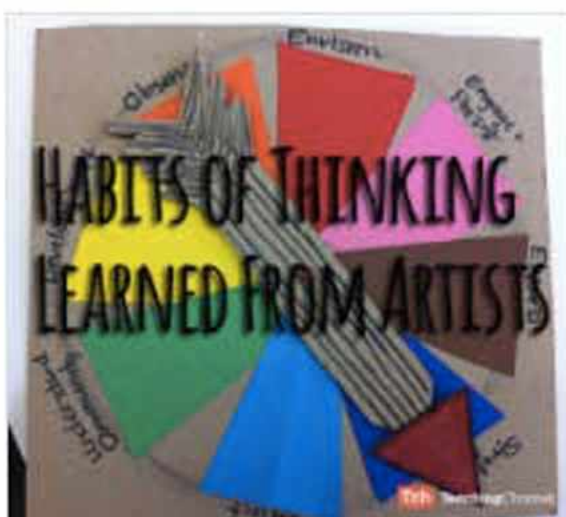
Students will create a family tree mobile while they learn about their family history.

Students will make a voice thread presenting their family tree.



Alaska Cultural Standard: A

Culturally knowledgeable students are well grounded in the cultural heritage and traditions of their community. 2) recount their own genealogy and family history;



8 Habits Of Thinking Learned From Artists

The studio habits of mind are a great entry point to learning in and through the arts. Learn how they open the door to creative inquiry that serves all disciplines.

Artists Habit of Mind: Develop Craft

Learning to use tools, materials, artistic conventions; and learning to care for tools, materials, and space.



Add logo

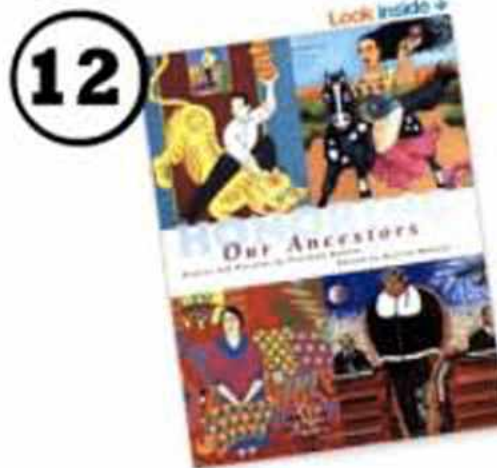
Materials

1. Size 9 beading needles (3-5 packages of 10) I would have double your number of students at least, if not triple.
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7. Container covers, one or two for each set of beads per child (frosting lids, butter lids, coffee can lid)
8. Hot glue gun and glue sticks
9. Pin cushion for your needles.
10. Heart shape template (make copies on cereal box or cardstock one per child) print and cut out here

12. Family history books

13. Pony beads 9mm

14. Wire or branches





How To Videos







Made with the new Google Sites, an effortless way to create beautiful sites.

Learning Plan

Day 1

Time: 45 min. - 60 minutes

Goal: Students will watch the grade 2 SILKAT video. Fill out K and W of the KWL chart.

Please Ask students to bring in, email or send pictures of their family members Dad, Mom, and Grandparents, great-grandparents too if possible. Send Home a note to parents.

Fill out family tree chart as much as possible then send home with students to finish for homework.

Show students your family tree model. Then review the Rubric. Then do a I See, I think, I wonder paper.

Hand out stencils and pictures of each student to the students. Have them trace the outside of the heart and cut it out. They can also trace and cut out the felt for their picture and for the other 6 hearts they are going to make.

Materials: Stencils, individual photos of the children, felt, sharp scissors, markers to trace the stencils, KWL worksheet, SILKAT Video, Rubric

Prep for Day 2: Laminate heart shaped photos and hot glue them together. Trim the edges so they are even.



Day 2

Time: 45-60 min.

Goal: Students will begin sewing

Review Vocabulary: Family Tree, Maternal Grandparents, Paternal Grandparents, Step-parents,

Whole group:

- *Thread the needles and have students help others who need help

- *Teach students how to make a knot at the end of a thread. Video available.

Small Group Instruction: **Writing Group, Sewing Group, Felt tracing and cutting Group**, possibly a **Book Reading Group**

I would have 3-5 students per group.

Writing Group: Fill out family tree worksheet

Sewing Group: Learn the beading process. **Advanced** sewers can do around the edge ornament style beading. see Video **Beginners:** in and out stitch with two beads per stitch. See video.

Materials: Thread, Needles, scissors, Family Tree Worksheet, Beads,

Day 3

Time: 45-60 min.

Goal: Students will learn how to do Peer Critique. See Ron Berger, Austin's Butterfly.

Teach Students about Peer Critique. Talk about Being Kind, Being Specific and Being Helpful.

Have 1st meeting with children to see how their sewings are coming along. Should I have a sheet to go with this?

Have students continue sewing, working on cutting out felt for parents and grandparents, and writing their family tree history.

Day 4

Time: 45-60 minutes

Goal: Sew

Students will work on their sewings

Day 5

Time: 45- 60 minutes

Goal: Sew

Day 6

Time: 45- 60 minutes

Goal: Sew/ Work on Voice Threads

Day 7

Time: 45- 60 minutes

Goal: Sew/ Work on Voice Threads

Day 8

Time: 45- 60 minutes

Goal: Sew/ Work on Voice Threads

If kids get done early it would be cool if they made a Voicethread of their project.

Day 9

Time: 45- 60 minutes

Goal: Watch presentations and have work time. Those who are done can be making heart ornaments. If students brought in Great- grandparents pictures and they were done early they were able to go one generation further.

Finish KWL Chart L Section

Day 10

Time: 45- 60 minutes

Goal: Presentation

Finish Watching Presentations

Visible Thinking Routine: I see, I think, I wonder

Visible Thinking Website

Experts:

Rita Olanna (KTS)

Mary Jane Litchard (OME)

Alberta Westdahl (KTS)

Minnie Aluska (WBB)

Shem Rose Koonooka (GAM)

Jolene Nanouk (UNK)

Rachel Stasenکو (Shishmaref)

Most people in Shishmaref, Brevig, Teller and Wales know how to sew the advanced version.



Core Teaching Practices



Change image ▾



Reset



Header type

<i>Arts and place-based core teaching practices</i>	<i>Unit 2 Connections</i>
1. Ability to elicit student thinking and facilitate reflective thinking in students (MTV routines)	I see, I think, I wonder KWL Peer Critique
2. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom	SILKAT artist video Grade 2, Invite parents and Grandparents to tell stories and listen to the presentations

Arts and place-based core teaching practices	Unit 2 Connections
1. Ability to elicit student thinking and facilitate reflective thinking in students (MTV routines)	I see, I think, I wonder KWL Peer Critique
2. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom	SILKAT artist video Grade 2, Invite parents and Grandparents to tell stories and listen to the presentations
3. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge	Peer Critique, Self-reflection activity, brainstorming ideas
4. Ability to look at and learn from student work	Looking at Student's Work Protocol, Peer Critique
5. Ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at different times	Students working in small groups: teacher will one group starting beading.
6. Ability and inclination to engage students in learning experiences that integrate the local environment and community	Going out to visit parents and or grandparents to take their picture for their project.
7. Rejection of deficit thinking by cultivating and promoting an ethic of excellence for <u>all</u> students in <u>every</u> classroom	I told the story of how my grandma cut up my sewing when it was not done at a high standard. Showing pictures of models of how the ornaments should look.

Subsistence: Sharing and Caring

Cultural Theme: (if different from the unit title) Subsistence: Sharing/Caring

Subsistence is an important part of life. You need to share what you acquire with those who are unable to provide for themselves and to the community. We need to care for others who cannot for they are part of our lives.

Understanding Goal:

Students will understand that subsistence is about sharing with the community, including those who are unable to provide for themselves.

Essential Question: How can you represent the idea of sharing and subsistence in artwork?



Unit Overview: Students will create a drawing of a subsistence scene on some type of skin, rabbit, leather or another type of skin. They will then frame the work in driftwood or

Alaska Cultural Standard: **C: Culturally knowledgeable students are able to actively participate in various cultural environments. 1) perform subsistence activities in ways that are appropriate to local cultural traditions;**

Artist Habit of Mind: Envision

Visible Thinking Routine: [What Makes You Say That?](#)

Experts:

Jolene Nanouk (UNK)

Mary Jane Litchard (OME)

Silas Paniptchuk (SKK)

Luci Washington (SMK)

George Ahgupuk (SHH) Deceased

Gary Sockpick (SHH)

Daryl Kingeekuk (SVA)



Materials

Project Option 1: Drawing on Rabbit skin or another type of skin.

Rabbit skins cut up.

Drift wood or dowel rods

twine to connect drift wood to frame or dowel rods to a frame for the skin

bic black pens to draw on skin

thumb tacks to pin skins to plywood

scrap plywood to pin rabbit skins on

Thread to sew skins to drift wood or dowel rods.

Needles

Alaskan Igloo Tales By Edward Keithahn (BOOK)

Learning Plan

Day 1: SILKAT Video

What is Subsistence? KWL Chart, K and W

Break up into groups: One group read "The Man Who Became a Caribou: From *Alaskan Igloo Tales* By Edward Keithahn another group come up with questions to ask the guest speaker/local expert. Another group can be another story from the book.



Day 1: SILKAT Video

What is Subsistence? KWL Chart, K and W

Break up into groups: One group read "The Man Who Became a Caribou: From *Alaskan Igloo Tales* By Edward Keithahn another group come up with questions to ask the guest speaker/local expert. Another group can be another story from the book.

Day 2: Elder Visitor somewhere in the first three days. Please be open to change because of weather and subsistence.

Finish up the group work started on day one or get out into the community to find things that have to do with subsistence. Each group should have a clip board, paper and writing utensil.

Day 3: Austin's Butterfly video and Peer Critique lesson. Review the rubric. Share George Ahgupuk photos from the internet.

Day 4: Brainstorm as a class what you want to draw, unless the teacher already decided. Have children find pictures of you can supply them. Do a sample draw or start drawing. If prior work was not finished there can be time to work on that as well.

Day 5: Have students make a draft of their art work. Make a meet with the teacher sign up and start meeting with children reviewing their artwork using the rubric. Those waiting can be working on drafts, writing about their animal or reading cultural stories

Day 5: Have students make a draft of their art work. Make a meet with the teacher sign up and start meeting with children reviewing their artwork using the rubric. Those waiting can be working on drafts, writing about their animal or reading cultural stories

Day 6: Continue working with students and have another sign up for meeting with peers as they get done. Please set clear expectation for the meetings and what they should be doing if they have to wait in line.

Day 7: Continue working with students and have another sign up for meeting with peers as they get done. Please set clear expectation for the meetings and what they should be doing if they have to wait in line.

Day 8: I had each student meet with me, two of their peers, one at a time, do a draft after each meeting and then meet with me again then we had the final draw.

Day 9: Revisit KWL chart, finish the L section. Sew the skin to wood if you want to. They can take them just on the fur if desired.

Day 10: Work on Calendar and review what they did. It's nice to have students present what they learned. Finish up for those who still have work to do.

Who taught you about sharing your catch?

Why did they say you need to share?

Who did they say to share with?

Why is subsisting and sharing important?

Has anything changed during your lifetime when it comes to subsistence sharing and caring?

Sample questions to give to an elder/ expert subsister.



Assessment

Rubric for artwork

Criteria	Target Met	Almost there	Getting Started
Shape	The shape of my whole animal and each body part are accurate. You can tell exactly what each part is, and each part looks like my animal. My animal shape takes up the whole page.	The shape of some parts of my animal is accurate. You can tell what some of the parts are and some of the parts look like my animal. My animal shape takes up part of the page.	The shape of my animal's body parts is not accurate. It's hard to tell what the parts are. My animal shape takes up only a small part of the page.
Proportion	The small parts are the right size compared to the large parts. The large parts are the right size compared to the whole.	The small parts are almost the right size compared to the large parts. The large parts are almost the right size compared to the whole.	The small parts are the not smaller than the large parts. The large parts are not larger than the small parts.



	Cultural standard: A: 2) recount their own genealogy and family history;	Studio Habit of Mind Develop craft	Writing Descriptive sentences about family members.	Family Tree VoiceThread
<u>Advanced</u> 4	I can make a family tree that includes my paternal and maternal great grandparents and each family member. Their names are clearly written.	I can consistently sew beads on evenly and hide my stitches. I can follow a pattern.	I can write at least two sentences for each family tree relative that tells about them and/or asks a question.	I can read my writing with expression when I record my Voice Thread.
<u>Proficient</u> 3	I can make a family tree that has my paternal and maternal great grandparents and most of their names are included.	I can sew beads on evenly, and hide my stitches most of the time. I can follow a pattern most of the time.	I can write at least one sentence for each family tree relative that tells about them and/or asks a question.	I can read what I've written when I record my Voice Thread.
<u>Beginning</u> 2	I can make a family tree that has my both sets of my grandparents with their names.	I can sew beads that stay on.	I can write at least one word about each family tree relative.	I can read most of what I've written when I record my Voice Thread.
<u>Emerging</u> 1	I can make a family tree that has my parents on it.	I can do an in and out stitch and identify what a pattern is.	I can tell my teacher what to write about each family tree relative.	I can tell about a member as I record

<u>Advanced</u> 4	I can make a family tree that includes my paternal and maternal great grandparents and each family member. Their names are clearly written.	I can consistently sew beads on evenly and hide my stitches. I can follow a pattern.	I can write at least two sentences for each family tree relative that tells about them and/or asks a question.	I can read my writing with expression when I record my Voice Thread.
<u>Proficient</u> 3	I can make a family tree that has my paternal and maternal great grandparents and most of their names are included.	I can sew beads on evenly, and hide my stitches most of the time. I can follow a pattern most of the time.	I can write at least one sentence for each family tree relative that tells about them and/or asks a question.	I can read what I've written when I record my Voice Thread.
<u>Beginning</u> 2	I can make a family tree that has my both sets of my grandparents with their names.	I can sew beads that stay on.	I can write at least one word about each family tree relative.	I can read most of what I've written when I record my Voice Thread.
<u>Emerging</u> 1	I can make a family tree that has my parents on it.	I can do an in and out stitch and identify what a pattern is.	I can tell my teacher what to write about each family tree relative.	I can tell about each family member as I record my voice.

Core Teaching Practices

<i>Arts and place-based core teaching practices</i>	<i>Unit Connections</i>
1. Ability to elicit student thinking and facilitate reflective thinking in students (MTV routines)	What makes you say that?
2. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom	Invite an elder or local expert into the classroom to talk about subsistence.
3. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge	Students working together to help each other improve their drawings while using the rubric.
4. Ability to look at and learn from student work	Teacher using the rubric with the students to improve their drawings.

<i>Arts and place-based core teaching practices</i>	<i>Unit 4 Connections</i>
1. Ability to elicit student thinking and facilitate reflective thinking in students (MTV routines)	What makes you say that?
2. Ability to identify and respectfully incorporate local resources (including people, the land, and any aspect of the community) into the classroom	Invite an elder or local expert into the classroom to talk about subsistence.
3. Ability to actively listen to students and to learn from them and other non-conventional sources of knowledge	Students working together to help each other improve their drawings while using the rubric.
4. Ability to look at and learn from student work	Teacher using the rubric with the students to improve their drawings.
5. Ability to facilitate a workshop approach in the classroom where different students, or groups of students are doing different things at different times	Students working in groups, reading the story of the caribou, Looking up subsistence stories in the library, and looks at samples of calendars.
6. Ability and inclination to engage students in learning experiences that integrate the local environment and community	Students go for a tour of the community to see how many things they can find that are related to subsistence hunting and gathering.
7. Rejection of deficit thinking by cultivating and promoting an ethic of excellence for <u>all</u> students in <u>every</u> classroom	Watching Austin's Butterfly on the ET website.

Criteria	Target Met	Almost there	Getting Started
Shape	<p>The shape of my whole animal and each body part are accurate.</p> <p>You can tell exactly what each part is, and each part looks like my animal.</p> <p>My animal shape takes up the whole page.</p>	<p>The shape of some parts of my animal is accurate.</p> <p>You can tell what some of the parts are and some of the parts look like my animal.</p> <p>My animal shape takes up part of the page.</p>	<p>The shape of my animal's body parts is not accurate.</p> <p>It's hard to tell what the parts are.</p> <p>My animal shape takes up only a small part of the page.</p>
Proportion	<p>The small parts are the right size compared to the large parts. The large parts are the right size compared to the whole.</p>	<p>The small parts are almost the right size compared to the large parts. The large parts are almost the right size compared to the whole.</p>	<p>The small parts are the not smaller than the large parts. The large parts are not larger than the small parts.</p>

